

BALLET

TODAY

MAY, 1957

PRICE 1/6



Petrushka

The Royal Ballet's first performance of the famous ballet *Petrushka* was given before Her Majesty Queen Elizabeth the Queen Mother, and H.R.H. Princess Margaret on Tuesday 26th March, 1957, at the Royal Opera House, London.



The story begins at the carnival fair at St. Petersburg in 1830. An old showman exhibits some mechanical dolls. The dolls come to life and suffer human emotions.

Petrushka, a pathetic simple minded creature is in love with The Ballerina. When she visits his compartment, he tries to woo her, but she runs away from him.

The Ballerina prefers The Blackamore, a coarse fellow of limited intelligence, and when she leaves Petrushka she visits The Blackamore and tries to charm him. She succeeds, and the story reaches its climax with the murder of Petrushka by the Blackamore. When the Showman convinces the onlookers that Petrushka is only a sawdust doll the ghost of the tragic doll appears on the top of the booth to denounce and mock him.

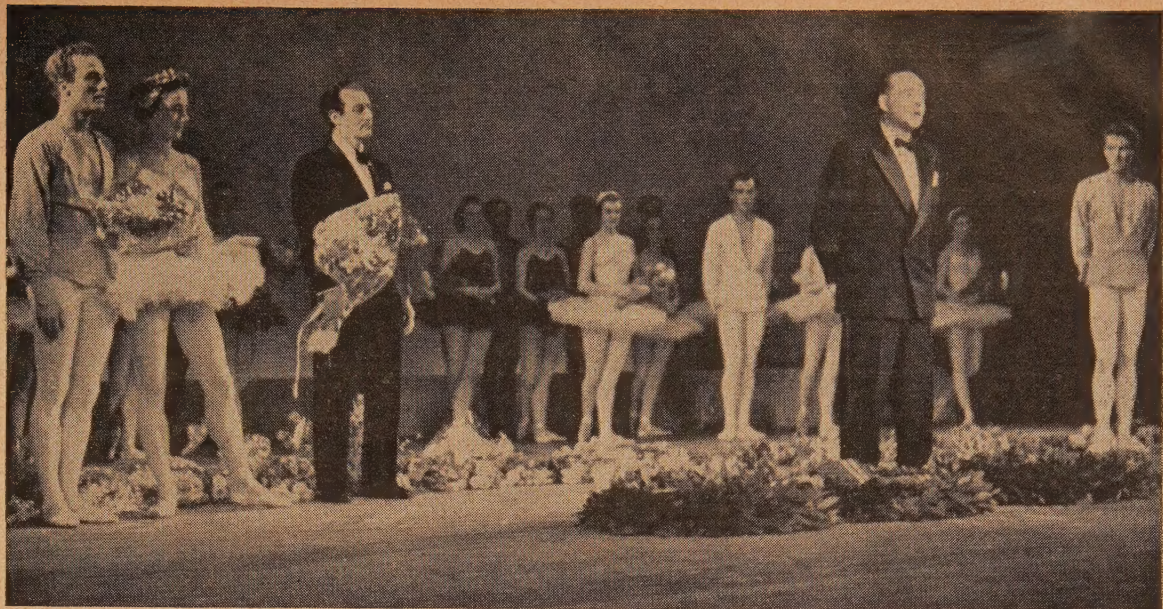
The Ballerina
Margot Fonteyn

Petrushka
Alexander Grant

The Blackamore
Peter Clegg

The Showman
Frederick Ashton





Ballet Today

HOUSE FULL

Every seat was sold out when the Festival Ballet appeared in Oslo at the commencement of their present tour. From there they went on to Copenhagen, where they opened at the Tivoli before a distinguished audience which included the Danish Prime Minister Mr. H. C. Hansen. Our photograph shows the Company, amid a sea of bouquets, listening to Mr. Harald Lander (who is himself Danish born) making a speech on the first night.

Royal Ballet on U.S.A. Television

Following their tremendous success on American television last year, The Royal Ballet will pay a ten-day visit to New York between April 20 and April 30, where they will make one appearance on April 29 on the National Broadcasting Company's Television service in Frederick Ashton's ballet *Cinderella* with music by Prokofiev. This appearance is sponsored by RCA and Johnny Hancock, and will be received on colour or black and white television sets. This appearance is expected to attract the widest viewing audience ever to witness a single performance. The Company leaves London by BOAC charter plane on the evening of April 20, rehearse in New York for eight days, and after the performance returns to London by air on Tuesday, April 30.

The rôles of Cinderella and The Prince will be danced by Margot Fonteyn and Michael Somes, the Ugly Sisters by Frederick Ashton and Kenneth Macmillan, and the Fairy Godmother by Julia Farron. Robert Irving will conduct.

BUT NOT ON B.B.C.

Petrushka was to have been performed on B.B.C. Television the Sunday following its première at the Royal Opera House at a Gala Performance attended by Her Majesty Queen Elizabeth the Queen Mother, and H.R.H. Princess Margaret. As some of the dancers felt the fees offered by the B.B.C. were too low the show was cancelled. I do not wish to make any comment on this situation, but the reason for the cancellation has shaken me. Dancers have always done so much for so little, and money has never been their chief objective.

DUBLIN FESTIVAL

For the first time since 1938 Dublin is to see the Royal Ballet when they appear at the Dublin Festival for one week from May 13-18. The entire Company, headed by Margot Fonteyn and Michael Somes will fly by Aer Lingus Charter plane leaving London on Sunday, May 12, and returning on Sunday, May 19. Their repertoire at the Festival includes *Le Lac des Cygnes*, *Les Sylphides*, *Checkmate*, *Birthday Offering*, *The Shadow*, *Symphonic Variations* and *Ballet Imperial*.

OFF THE RECORD

John Gilpin is reported to have turned down an offer to make a recording of his voice. Apparently it was discovered at a party that he *could* sing, and an executive of one of the big record companies was very impressed. I am not surprised—the modesty of dancers generally is almost exasperating at times—but I am quite sure that whatever John can do he does well. Off-stage he is as

Backstage

charming, modest and good-looking as he is on. Had his chosen career been the theatre, which he says is his only interest apart from dancing, he would, I am sure, have been the romantic lead in millions of hearts. Not, mind you, that he is doing so badly in that direction in ballet. When we asked people to vote for their favourite dancer in our "Men in Ballet" series, John was well up there in the lead, and readers asked for another story on his career to be published despite the fact that one had already been printed. John told me once that he answers *all* fan letters, although sometimes it takes quite a time to do so. I wish I could say the same for all dancers.

NEW HEADLINES?

The Masque Theatre Club will be giving a show *Ballet Cocktail*, at the Rudolf Steiner Theatre during May in which Angelo Andes, Nady Santander, and Veronica Flint (formerly of the International Ballet) will take part.

Last year the Club gave a performance under the title *Present Company Accepted*. This show was given in St. Martin-in-the-Fields (the only amateur club incidentally to be invited to perform in St. Martin's) and attracted attention in the national press with one of the items *Newspaper Ballet* (the headlines ran "Can-Can Girls in Church"). One of the items in the forthcoming show is an expanded version of this ballet and is renamed *Headlines*. Tickets at 10s. to 3s. 6d. can be obtained from Mr. T. A. Grinstead, 4, St. Catherine's Court, Bedford Park, W.4.

THE BOLSHOI FILM OF GISELLE

The film of *Giselle* made by Galina Ulanova and the Bolshoi Theatre Ballet at the Royal Opera House, Covent Garden, London after the ballet had been performed before Her Majesty The Queen during the Bolshoi visit to London, will be given its World première during May. Her Royal Highness the Duchess of Kent will be present at the première, the proceeds of which will be devoted to furthering the work of the Royal College of Nursing. Dame Margot Fonteyn is President of the College.

NADIA NERINA

Recently returned from a two-week season in Edinburgh and Aberdeen of her own show, *Ballet Highlights*, Nadia Nerina has had a very busy time. On March 26th she appeared in the Gala Performance and danced before Her Majesty the Queen Mother. Two days later she danced, for the first time, the leading rôle in the revival of *Ballet Imperial*, in which she was partnered by Philip Chatfield. In April she will dance in Ankara at the invitation of the British Council, during British Week (April 7th-14th) when she will be partnered by Alexis Rassine. The dancers, who will be the guests of the British Ambassador, will be supported by the Turkish National Ballet.

PAULA HINTON

Paula Hinton is joining the Babilée Company in France in April. She will be dancing, among other rôles, the Phillippart rôle in *Le Jeune Homme et la Mort*.

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Cover Portrait.

ANNE HEATON in *Swan Lake*

Photo: Houston Rogers.

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June issue of Ballet Today will be published on 23rd May.

Special Features:

Part 3 of the Fonteyn Story

Ambadress of Panama

Rowena Jackson's career in story and pictures

Men in Ballet—Bryan Ashbridge

From my London Diary by Galina Ulanova

(the ballerina's own account of the Bolshoi visit to London)

NEXT MONTH

"Tomorrow has come . . . I don't think I have ever felt so scared in my life, I feel I am going to the scaffold. Where can I hide?"

These are the words of Galina Ulanova on the eve of her London season. That she stayed to conquer the hearts of the English people is common knowledge. Now you can read this great ballerina's own account of her visit to London, the parties she attended, the people she met . . . a reception by the Lord Mayor of London . . . the Queen Mother's visit to the Royal Opera House . . . the making of the film of *Giselle* . . . and many other fascinating reminiscences of this memorable season.

Read: *From my London Diary* by Galina Ulanova, to be published in the June issue of *Ballet Today*.

Please reserve your copy in advance

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BALLET GUIDE

THE ROYAL BALLET AT COVENT GARDEN

6th May	Mon.	(eve)	<i>Les Sylphides, Petrushka, The Firebird</i> (Fonteyn, Nerina, Beriosova, Linden, Lindsay; Somes, Grant, Chatfield, Clegg, Ashton)
10th	"	Fri.	(eve) <i>Les Patineurs, Petrushka, The Firebird</i> (Nerina, Fifield, Farron, Page, Grahame; Somes, Shaw, Burne, Clegg, Doyle, White)
11th	"	Sat.	(mat) <i>Coppelia</i> (Fifield, Shaw, Edwards)
11th	"	Sat.	(eve) <i>Coppelia</i> (Linden, Blair; Guest Artist: Hart)
21st	"	Tues.	(eve) <i>Noctambules, Petrushka, Coppelia, Act III</i> (Nerina, Fifield, Linden, Lane, Page; Shaw, Blair, Burne, Doyle, Edwards, White)
23rd	"	Thurs.	(eve) <i>Coppelia</i> (Lane, Grant, White)
25th	"	Sat.	(mat) <i>Les Patineurs, The Firebird, Ballet Imperial</i> (Nerina, Fifield, Drage, Farron, Lindsay, Page, Grahame; Burne, Clegg, Hynd, Trecu, White, Newton)
25th	"	Sat.	(eve) <i>Les Patineurs, The Firebird, Ballet Imperial</i> (Nerina, Fifield, Drage, Linden, Page, Grahame; Shaw, Doyle, Hynd, Trecu, White)
29th	"	Wed.	(eve) <i>Le Lac des Cygnes</i> (Beriosova, Chatfield)
30th	"	Thurs.	(eve) <i>The Shadow, Giselle</i> (Markova, Blair)
31st	"	Fri.	(eve) <i>Les Patineurs, Giselle</i> (Nerina, Rassine)
1st June	Sat.	(mat)	<i>The Shadow, Les Sylphides</i> (Markova, Chatfield); <i>Petrushka</i> (Fifield, Shaw).

THE ROYAL BALLET IN AMERICA

29th April National Broadcasting Television Service

One performance only of *Cinderella*

Cast

Cinderella	Margot Fonteyn	The Prince	Michael Somes
The Ugly Sisters	Frederick Ashton and Kenneth Macmillan		
The Fairy Godmother	Julia Farron		

Conductor: Robert Irving.

THE ROYAL BALLET IN IRELAND

May 13-18 at the Dublin Festival.

The entire company headed by Margot Fonteyn and Michael Somes. Repertory includes: *Le Lac des Cygnes, Les Sylphides, Checkmate, Birthday Offering, The Shadow, Symphonic Variations* and *Ballet Imperial*.

SADLER'S WELLS THEATRE BALLET

April 29th	Four weeks' season at the Opera House, Barcelona.
May 25th—June 3rd	Madrid
June 6th—7th	The Opera House, Cologne
June 11th—15th	Stadtheater, Zurich
June 17th—23rd	The Holland Festival
July 1st for three weeks	London Season at the Sadler's Wells Theatre.
(Booking for this season opens 17th June—Mailing list subscribers 10th June).	

BALLET RAMBERT

W/c April 22nd	White Rock Pavilion, Hastings.
" May 20th	Grand Theatre, Swansea.
" May 27th	Pavilion, Torquay.

FESTIVAL BALLET CONTINENTAL TOUR 1957

April 23 to April 29	Dusseldorf, Apollo Theatre
April 30 to May 5	Amsterdam, Carre Theatre
May 6 to June 2	Paris, Théâtre des Champs Elysées
June 4 to June 8	Stuttgart, Landes Theatre
June 14 to June 23	Milan, Teatro Manzoni
June 25 to June 29	Rome or Florence (Festival)
July 1 and July 2	Geneva, Open Air Theatre (Festival)
July 3 to July 5	Lausanne, Theatre Municipal (Festival)
July 9 to Sept. 7	London, Royal Festival Hall

THE MASQUE THEATRE CLUB

May 18th	Ballet Cocktail	Rudolf Steiner Theatre	7.30 p.m.
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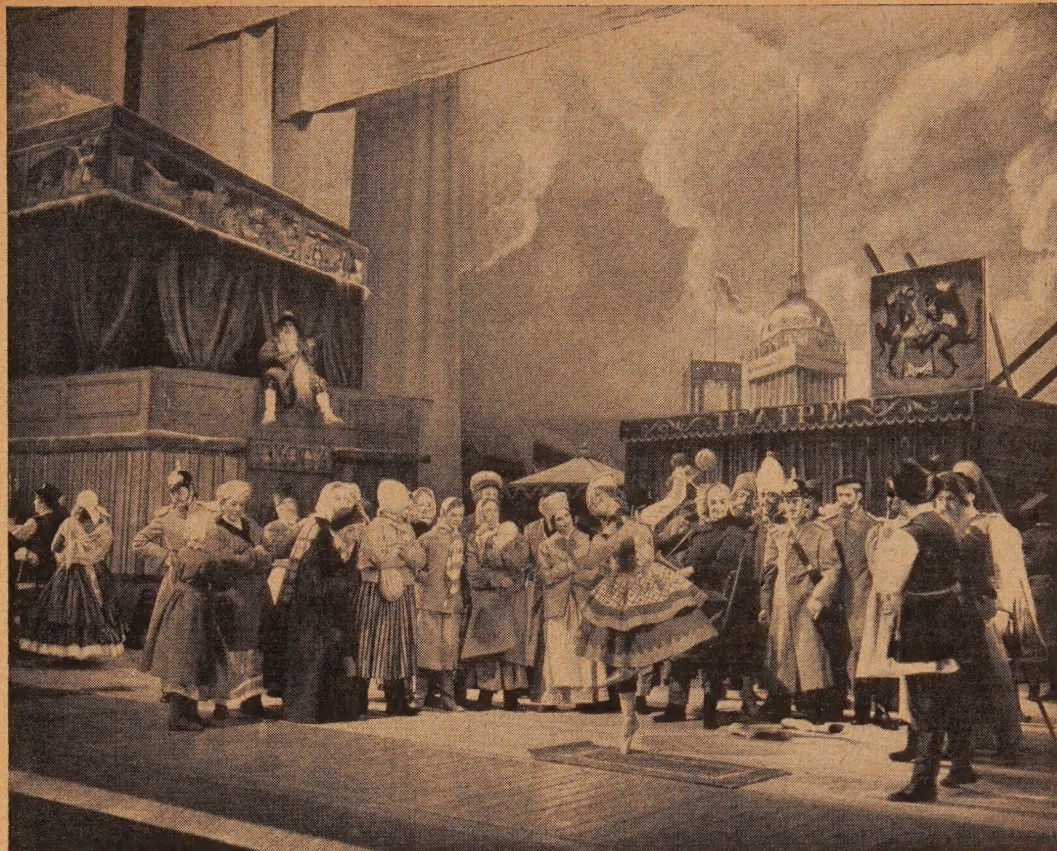
LONDON

BALLET

MONTH

By

A. V. COTON



A scene from *Petrushka*. Here the motley fairground characters dressed in their bright and gay costumes, watch a dancing girl perform. (Maryon Lane).

IN the most comprehensive sense of the word, the ballets of Fokine are "professional" ballets; not only are they the most adroitly arranged sequences of dancing, the most delicate of stage atmospheres, the most perfect blendings of musical suggestion and of dance visualisation—they also require the most complete method of performance from their casts. They can, of course, be danced by half-trained dancers (who has not seen at some time a would-be ballet company giving a *Sylphides* which embarrasses through the badness of the dancing at the same time that it fascinates with its wonderful pattern of choreography?)—exactly as the sonatas of Beethoven and the nocturnes of Chopin can be played by half-trained, musically stupid pianists. These works are big enough to remain unhurt by any insensitive handling, and they can be born afresh each time a worthy interpreter submits himself to their disciplines.

We are in that period of Ballet's history during which many important matters are going to be settled which will have a profound effect on the growth of theatre dancing during the next half century—and right into the twenty-first century also, if Mankind survives that far. It is almost exactly half a century since this revival of the art of Ballet began; most of the great figures (choreographers, designers, dancers, composers) who created the twenty or thirty ballets of the period 1909–1920 are either dead, retired or forgotten. A few artists of a slightly later period also created valuable works—whether ballets, scores, or even companies—and many of these are still active in the world of Ballet. For a few years yet we have available the people who, between them, can revive or revise or even re-create the greater proportion of all the outstanding ballets that have been made during the past fifty years.

Whether some of these ballets are revived; the manner in which they will be interpreted; the care with which their scenarios, scores, decor and choreography will be reconstructed—on this will depend the whole shape of the choreographic development of Ballet for the next hundred years. Exactly as the arts of Painting, Symphonic Composition, Lyrical Poetry, Architecture not only survive, but expand and experiment and re-create over and over the formulas that have been in use for centuries—so the art of Ballet can survive through both experiment and revival of past master works.

Choreographers need examples to study as much as embryo composers and poets and sculptors; from these classic survivals in all the arts we continually rediscover the use of laws of proportion and balance, and we use them as starting points to experiment along unknown paths. For these reasons it is important, within the next very few years, that decisions are taken about the inclusion in the repertoires of, say, three of the world's most important companies of the most perfect ballets of Fokine, Nijinsky, Massine, Balanchine,

Tudor, Ashton, and a dozen other lesser choreographers.

Remarkably few of the finest works by each of these creators still survive, even now while four of the six are living and at work. By the year 1980 (not so very far away in most of our lives) the events of the period 1909–1950 will be meaningless, and their contribution to Ballet will have dwindled almost to zero if there are no surviving productions of (the shortest possible list of essential examples of 20th century master works) *Les Sylphides*, *Prince Igor*, *Firebird*, *Petrushka*, *Le sacre du Printemps*, *Tricorne*, *Pulcinella*, *Choreartium*, *Apollon Musagète*, *Cotillon*, *Rouge et Noir*, *Jardin aux Lilas*, *Pillar of Fire*, *Gala Performance*, *Horoscope*, *Nocturne*, *Symphonic Variations*.

If this question really mattered to three out of the world's leading dozen artistic directors of Ballet, a plan to allocate revivals or reconstructions to various companies could be worked out, if necessary over a ten-year period. Incidentally, this would be the easiest basis on which to organise a truly international ballet festival, each year in a different European centre. The economics of this programme are child's play beside some of the fantasies in which Ballet companies have indulged during the post-war period; and 1980 being the centenary of Fokine's birth would be a suitable climax point to aim at for the attaining of this total surviving repertoire of every ballet which has been an artistic step forward during this century.

All the above bears directly on the valuation of The Royal Ballet's new revival of *Petrushka*, staged on March 26th. From its birth in 1911 it was recognised almost unanimously as a great masterpiece; it has been often revived, frequently in careless versions, often lacking nine-tenths of the simplicities and subtleties of action that can make it the greatest dance-drama yet invented. Serge Grigoriev, Diaghilev's stage director for twenty years, supervised every phase of this production and Benois supplied fresh copies of many of the original designs, plus some new ones. There was no reason to doubt that this could be a first-class reconstruction, given so many talents co-operating. Yet, despite some fine moments and incidents, a gorgeous stage picture, one of the greatest dance-scores ever written—the effect was rather flat.

Fonteyn, Grant and Clegg as the three principals made, as usual, truly professional contributions, dancing and acting all they knew to give the characters truth and full stature; but the inner drama achieves its emotional punch only if highlighted by the external drama of the life of everyday (the behaviour of the "ordinary world" as seen in the fairground crowd). This was almost completely missed by everyone taking part.

(Continued on page 19)

Hopewell Sheridan

From
New York

News from

THE New York City Ballet opened with a performance of *Swan Lake* which could be termed only average. There is another new ending to the major adagio. It continues for some minutes after the pas de deux has reached its logical end. This extension is disturbing and succeeds only in destroying the unit of the adage itself. The abrupt change of tempo tends to destroy the carefully developed mood. If memory serves, Balanchine has altered this particular pas de deux several times since the new production of *Swan Lake*.

Diana Adams is not at her best in the choreography of this classic piece, for although she was at one time a highly gifted lyrical dancer, much of the lyricism seems to have evaporated, leaving a disjointed quality, almost static at times. Now she cannot even fulfil the minor lyrical requirements of the ballet. I also found wanting any of the feminine warmth so necessary to the rôle. Only Eglevsky turned in fine work. Offering more than the usual encouragement he tried to bridge the widening gap between himself and a co-star who seemed to be functioning in a void. Barbara Milberg dancing Patricia Wilde's former part in the pas de trois, gave a softer though none the less brio performance.

Todd Bolender's *The Still Point*, premiered last season, looks a lot lighter now. Melissa Hayden and Jacques d'Amboise turned in two fine performances. The closing ballet, *Western Symphony*, has an effervescent score, not-so-effervescent choreography. Melissa Hayden has turned the second movement, which started out a mild satire of classic pas de deux, into a burlesque. Diana Adams, dancing Tanaquil Le Clercq's rôle, provided an entirely different approach with very little of that wonderful tongue-in-cheek humour which the rôle requires. A tough assignment for anyone, though, that of having to follow Le Clercq in a humorous rôle. The illness of Allegra Kent necessitated much reshuffling of rôles and gave us a real opportunity to see more of Barbara Milberg, who has become a charming dancer. She possesses fine ballon, good beats and an excellent carriage. She is a good looking girl and if she could develop more of a stage personality, we should see a soloist of first calibre.

The first premiere of the season took place the second night, December 19th. Balanchine has reworked the earlier *Caracole*, now calling it *Divertimento No. 15* to the Mozart *Divertimento No. 15*, K.V. 287. To these eyes only the corps have gained ground this time. James Stewart Morcom's backdrop for the old *Symphonic Concertante* has been pressed into service for *Divertimento*, but is somehow out of place. New costumes by Karinska are agreeable but not outstanding. Melissa Hayden, Yvonne Mounsey, Diana Adams, Patricia Wilde and Barbara Milberg, the latter again substituting for Allegra Kent have clean, neat, crisp, variations but not exciting ones. Nicolas Magallanes and Roy Tobias have pleasant variations and acquit themselves well. Jonathan Watts, dancing what was, at one time, the Eglevsky rôle, turns in by far the finest performance. He is neat, unassuming and well schooled. He is also an excellent partner. If the rôle, as it exists now, possesses less elegance, wit and virtuosity than it did previously, the fault lies with Mr. Balanchine for watering it down.

Further viewings continue to increase my dislike for *Pas de Dix*. The music and costumes are a delight to the ear and eye, but the dancing, for the ensembles as well as the soloists, reminds me of a plate of Russo-Hungarian-cum-Balanchine hors d'oeuvres. I'm not sure I like the flavour. I particularly do not like to see dancers wearing the classic ballet court garb of courtiers and their ladies engaging in an extended display of chardas-like steps with arms folded like so many Hungarian peasants. If they are going to act like villagers, dress them like villagers. It's good though, to see Tallchief back, warm and dazzling. Eglevsky was dancing well, but somehow without spirit.

On January 15th the company premiered its much talked about *The Unicorn, The Gorgon and The Manticore*. Commissioned by the Elizabeth Sprague Coolidge Foundation in the Library of Congress and first performed in the Coolidge Auditorium, October 21st, 1956 the new ballet-madrigal is a Ballet Society production. With music and libretto by Gian Carlo Menotti, choreography by John Butler, scenery and lighting by Jean Rosenthal, costumes by Robert Fletcher (executed by Karinska) and a chorus of 25 voices, *The Unicorn, The Gorgon and The Manticore* should have been a resounding success. The fact is, that this is far from the case. The score is indeed beautiful. The verses tell us all we need know. The stage action is almost redundant. The action adds an ounce of humour but does not further the story. Choreographic acting accompanies the singers but in no wise could we call this "dancing." It is far too static for that. Only in its final tableaux does *The Unicorn, The Gorgon and The Manticore*

anywhere approach the beauty of its lyrics. These tableaux, once again, are static. Butler's method of covering the stage is to set three pairs of characters into clockwise motion crab-fashion around the stage. Each pair revolves by itself, like minor spheres, each dancer circling in the orbit of his partner. Occasionally solo figures make sorties through these groups, intermingle and disappear. It more resembles carved wooden figures on some ancient German clock, who promenade with the striking of the hour. Janet Reed, as the Countess, plays her rôle for all the broad comedy it contains. Roy Tobias is properly vexed as the Count, Nicolas Magallanes tries hard as the Man in the Castle. Arthur Mitchell, as the Unicorn, is fleet of foot. Eugene Tanner, as a sturdy Gorgon and Richard Thomas, as the shy and lonely Manticore, have almost nothing to do. John Mandia and Barbara Milberg are the Major and his Wife. Jonathan Watts and Wilma Curey are the Doctor and his Wife.

The Masquers, premiered on January 29th, was even less rewarding than *The Unicorn, The Gorgon and The Manticore*. The new work, set to Poulenc's Sextet for Wind Instruments and Piano, 1929-32, with scenery and costumes by David Hayes, was once again a Ballet Society Production. *The Masquers* purports to be the story of a soldier who maltreats the girl who loves him, deserts her, returns to destroy the more compassionate love she has been offered by another, and finally kills her. The scene opens with all but one of the cast of characters holding masks which they soon discard. We are treated to two more glimpses of the masks, in the middle of the ballet and at the curtain. The exact problem with which *The Masquers* concerns itself is never clearly stated. Are we to assume its title indicates charade? Has it taken place at all? Is the Soldier masking his true feelings for the Young Woman? May we draw the conclusion that there is a moral to the story? Is the author urging a confused generation to give love in return before tragedy makes such an exchange impossible? Is this a socio-psychological declaration of the effects of war on human relationships? Or have we witnessed simply a tale about two men and a woman each with his own kind of love to offer? If so, then why make the main characters specifically soldiers? There is far too much which is nebulous; far too many half-uttered comments, unfinished statements about life, love, time, etc.

Jacques d'Amboise, as the Soldier, is given a character whose mood is all one key. We cannot know whether the blame for this falls on the choreographer or on the dancer. d'Amboise dances the rôle very well and for the first time is cast as an unsympathetic character, more brutish than evil. Melissa Hayden, as the Young Woman, does what she can with a rôle that has only an outline. We know she is a woman attracted to a certain man, but as for growth, sensitivity, etc., nothing more reaches the surface. The pas de deux between the Young Woman and Jonathan Watts as the second more compassionate soldier has no great tenderness to it, nor does it prove to be a moment of dance creativeness. Watts' rôle itself is nothing more than a peg upon which to hang a type. The three protagonists function against the background of three other solo figures and a corps of six. Decor is insignificant. The framework of a sordid house, a back fence—nothing more. Perhaps this is all deliberately designed to give the effect of fragmentary relationships in an ever changing world. Yvonne Mounsey has little to do as the Passer-by who proves more attractive to d'Amboise. Charlotte Ray and Robert Barnett are thrown away as "A Friend of the Young Woman and the Boy She Meets." It would be nice to say that Todd Bolender's latest ballet is a work as well constructed as last season's *The Still Point*, actually it is not. The main trouble with the *Masquers* is one which afflicts a number of young choreographers, biting off more subject matter than can be chewed and successfully digested in a half-hour ballet.

On February 14th, the company gave its last première of the season, *Pastorale*. Once again, a Ballet Society Production, this first work of Francisco Moncion is set to newly composed music by Charles Turner. Scenery was by David Hays and soft, summery costumes were designed by Ruth Sobotka. Balanchine's desire to find budding young choreographers in the company has borne fruit. Francisco Moncion's new work is exactly what it sets out to be, a *pastorale*. It is neither verbose nor laconic. It is set in the springtime in every sense of the word. Its characters are young, their experiences fleeting, yet not to be so easily forgotten. As the curtain rises, we see a cluster of trees in a clearing at the far end of the glade. Shielded by the trees there sits a figure alone. Four young couples enter the clearing. Of the group a boy and girl (Allegra Kent and Roy Tobias) appear to be betrothed, the others their friends. They dance happily, delighted in their own exuberance. They begin a game of blind man's bluff. Left alone, the girl discovers the stranger. She realises after several

the World

moments that the boy (Moncion) is blind. More out of curiosity than sympathy she dances with him. Slowly she becomes aware of an attraction. Her fiancée returns and tries to win her back by showing her tenderly the futility of such a love. The girl, finally convinced, leaves the blind stranger, but now, subtly changed by this interlude, she cannot return to her fiancée either. Each alone, leaves the stage. The pastorelle is over. With the swiftness of a summer storm it has come and gone and will be forgotten, yet nothing will be quite the same as before. Moncion has told his story in terms of dancing. This again, is unusual. The dances for the young couples are joyous and elegant. The variation for the boys clean, strong and masculine. The two pas de deux, sufficiently different. For Kent and Tobias, youthful and sure, for Kent and Moncion, tender and hesitating like the water of a stream finding its devious path around the stones which lie in its bed. Allegra Kent dances and emotionally develops as the young girl, Roy Tobias lends excellent support as her fiancée. Moncion portrays the blind stranger with taste and restraint. If *Pastorelle* is slight in frame, it is well done and that's enough for a beginning. Mr. Moncion has started out with one very good rule in mind. He has brought down the curtain at the logical ending of the interlude. He does not allow his characters to linger on.

HOLLAND

I DON'T quite know what made David Lichine decide to revive his *La Creation* for the Nederlands Ballet; perhaps Sonia Gaskell, the director of the company, thought a ballet entirely without aural accompaniment would make a restful change from ballets performed to "concrete" or "electronic" music on the one hand, or *Petrushka* with two pianos on the other. Be that as it may, *La Creation* could not be called a success in Holland. Without the exotic French or Russian personalities for whom the ballet was made there seemed little left of value, and one could sense, despite the sincere performance of Aart Verstegen as the Choreographer, and the beautiful legs of Marianne Hilarides as his Ideal, the unease of the audience, who seemed to sit crouched in their seats not daring to shatter the uncomfortable silence with a cough. If only audiences would display the same conscientiousness when music is being played! This company promises us three other ballets by Lichine in the near future, including *Graduation Ball*.

De Kennismaking (rough translation—"The Meeting") by the Rotterdam choreographer Netty van der Valk, to music by Duke Ellington, based on a short story by Truman Capote, has been mounted with considerable success by the Ballet der Lage Landen, and proved a triumph for the two leading dancers, Ine Rietstap and Leo Kersley. Ine Rietstap has received a grant of \$290 from the International Theatre Institute, the first time such a grant has ever been made to a Dutch dancer, for purposes of study. Miss Rietstap, who flew to London last October to see the Bolshoi Ballet, intends to spend the grant on a trip to Russia where she hopes to see ballet performances and, if possible, classes.

Preparations are well in hand for the celebration of the Lage Landen's tenth anniversary on May 29th. Walter Gore is producing the complete *Nutcracker* in his own choreography for the occasion. Angela Bayley will dance the Sugar Plum Fairy, with Ben de Rochemont as her Cavalier; Mascha ter Weeme, the company's director, will appear in the Danse Arabe; Ine Rietstap is the Snow Queen; Lieke van der Leeuw and Wim Bender are cast as Clara and Franz, while the title rôle, considerably enlarged from the version we are used to, will be danced by Leo Kersley. Peggy van Praagh is, as I write, in Amsterdam to discuss the production of a Tudor ballet by the company: *Jardin aux Lilas* or *Dark Elegies* are possibilities.

Yvette Chauviré recently made several appearances with the Netherlands Opera Ballet. This company has perhaps the best trained female corps de ballet in Holland; yet they seldom appear outside Amsterdam; reasons given for this are financial. In view of the very large subsidy granted to the company I find this attitude rather unreasonable.

The Royal Ballet of London (late Sadler's Wells Theatre Ballet) will be appearing in the Holland Festival between 18th and 23rd June.

JANET SINCLAIR.

VIENNA

AFTER witnessing a performance by the Vienna Ballet at the State Opera House last night I ask myself how it is possible that practically nothing has been heard of this splendid company; for the wonderful flowering of youthful talent under Gordon Hamilton's direction, the warmth and élan of the dancers, and the enthusiastic Viennese audience, all deserve as much international recognition as possible.

An evening of romantic mood had *Les Sylphides* as its prelude. At once the perfect timing of the corps de ballet was apparent and, in



particular, the very tender and soft arm movements with no sharp angles anywhere and not a trace of jerkiness. Also, for once no ridiculous curls or blonde wig for the young man—Karl Musil—who danced this difficult rôle simply and elegantly.

Whether by design or accident the pauses between the dances were too long. This had the effect of tending to make the ballet a divertissement rather than an integrated whole, and broke the mood into component parts. But towards the end this fault was less noticeable.

The three soloists, Margaret Bauer, Dietlinde Klemisch, and Christl Zimmerl, displayed respectively artlessness, brilliance, and great tenderness of expression. Christl Zimmerl's dancing was crowned by the most lovely port de bras.

The decor was much too cave-like and gloomy, but the dresses were beautiful, and the lighting excellent.

Gordon Hamilton presented the ballet in a new interpretation of Fokine's masterpiece.

The *Black Swan* pas de deux followed, danced absolutely in the grand manner by Edeltraut Brexner and Willy Dirlt. These dancers were hailed by the audience as soon as they appeared, and their very contrasted rôles were portrayed with the utmost brio and personality throughout. Here was an Odile, the very incarnation of some female Mephisto, although what this dancer could make of Odette remains to be seen.

In Willy Dirlt the Vienna Ballet possesses a danseur noble of the first rank. One does not know which to admire most: his poise, agility, grace or acting; for he dances with his eyes almost as much as with his feet, his expression changes with every mood of the music, so that no ballerina could wish for a more gallant partner. So often we see young men who stare at their partners with the same fixed expression from start to finish. They should take a lesson in this respect from Willy Dirlt, whose strong personality comes over the footlights the moment he enters.

This ballet was also presented by Gordon Hamilton.

Giselle, which followed after the interval, was given, as regards Act 1, with an entirely different backdrop to that ordained by tradition. Gone was the familiar pantomime castle in the background and, instead, a magnificent perspective, possible only on a stage of great

(Continued on page 21)

Photo above: Erika Zlocha and Richard Adama in *Giselle* Act I.

Choreography

by
JEAN COQUELLE

in France

"A CHOREOGRAPHER is as rare as a bird of paradise," Diaghilev used to say. However a ballet could not exist without a creator and it is he more than the dancer who has the responsibility for the evolution of the art of dancing.

In this respect England has been more fortunate than France. Since British ballet came into existence 25 years ago, two great choreographers have emerged—Anthony Tudor and Frederick Ashton, and a strong group of excellent artists namely Walter Gore, Frank Staff, Michael Holmes, Andrée Howard and the very promising John Cranko.

In the years when this generation of creative artists was forming Paris was a "closed shop." Lifar at the Opéra imposed on French dancing a policy of isolationism which drove the great companies of René Blum and de Basil from our theatres and made of Lifar the only point of interest for the French balletomane.

The atmosphere at the time of the liberation from Nazi occupation was one seething with creative impulses, but unfortunately, a choreographer cannot be made out of nothing.

Ten years have passed since then. Ten years which have brought Lifar back to the Opéra. Paris is a city that compels creation, thus these last five years have brought forward some young choreographers who have given us of their best. They are:—

MAURICE BEJART

Maurice Béjart is one of the very few French choreographers who have not suffered from the all-pervading influence of Lifar. He had a not very distinguished career as a dancer with the Ballet de Paris and then with Mona Inglesby's International Ballet where he had the opportunity of getting to know the classical repertoire, *Sleeping Beauty*, *Swan Lake*, *Giselle* and certain Massine ballets such as *Gaïeté Parisienne*, which was later a useful source of inspiration for his best works.

A typical forward young Parisian, gay, casual, extremely spoiled by fortune—despite an almost dramatic face which nature has given him like that of Roland Petit—Maurice Béjart is a choreographer of extraordinary humour. His best work is without doubt *The Taming of the Shrew* based on the Shakespeare play which really revealed him to the French public. Béjart has a rich career behind him and his experience of choreography is not without importance. This experience and also the skill of his artistic director Jean Laurent as a producer, were the principal sources on which Béjart drew for building his "avant-garde" ballets. In this style of work, the dramatic theme is always laboriously constructed, whether it be in the ballets with "musique concrète"—*Symphonie pour un homme seul*, *Voyage au coeur d'un enfant*, or in the "dodécaphonique" *Tanit*. Béjart, unable to feel and thus to express the dramatic situation, seeks by artificially evoking some minor conflicts, to express his problems in choreographic terms. The result is worthless and sometimes even as in the case of *Tanit*, it results in dreary pornography.

JEAN BABILEE

Chronologically, Jean Babilée might belong to another generation of choreographers. He gained a reputation as a dancer before he began choreography and his first ballets, *L'Amour et son amour*, *Tyll Eulenspiegel* were no more than interesting works of promise. Not long ago he formed his own company and presented to us many of his works, *Balance à trois* and *Sables* and later the theatre version of a pas de deux created for the cinema *Divertimento*, with music by Jean Michel Damase.

Babilée in *Sables* revealed himself as a choreographer of note, with an awkward charm, a very restrained, sometimes too restrained, diffident lyricism. In *Balance à trois*, he is in his element as a dancer, athletic and humorous which is his normal character.

Divertimento is a beautiful pas de deux, a fine exercise in style with broad rhapsodic form. The influence of Lifar reappears in this ballet.

If Babilée could shake off his laziness and create again, he would no doubt be the choreographer France is waiting for.

PIERRE LACOTTE

Pierre Lacotte has been his own worst enemy. At the beginning of his career as a choreographer, he founded a very fine company whose

director André Coffrant did all he could to ensure success. Unfortunately those very factors which assure the success of a new company in Paris, do not adapt themselves very well to the stammerings of a new born choreographer.

The growing qualities of Pierre Lacotte as a choreographer were stifled under a blanket of pretentious publicity, over-luxurious decor and a too spacious theatre. He had one success *Gosse de Paris*, an infinitely poetic ballet in which he was the first to appreciate and reveal the piquancy of the soubrette style of Josette Clavier and the youthful charm of Dick Sanders.

IGOR FOSCA

In a contest of the "Jeunesses musicales de France" at the Salle Pleyel, which unfortunately was not followed up, Igor Fosca carried off a first prize with a ballet *Le Javelot d'Artemis*.

Fosca is well known in London where he led the Ballets des Champs Elysées in several roles created by Babilée. A pupil of Boris Kniaeff, he was a very musical dancer, vigorous though a little heavy, with a quite interesting physical personality.

His first ballet to music by Prokofiev, was a pas de trois with a theme reminiscent of *Aubade* and danced by Gayle Spear, Janine Monin and the choreographer himself. To all intents and purposes it was a Lifar ballet.

Later, Fosca created an abstract ballet *Concertino* to music by J. M. Damase for the Ballets Modernes de Paris. This troupe exponents of expressionistic dance and otherwise without real quality, was unable with the minimum of direction to present such a classic work. Two danseuses, Gayle Spear and Cecile Barra, were given leading roles. This ballet, rich in valuable ideas but without any construction or sense of theatre, was too elaborate to really hold the attention.

Igor Fosca must fight his lack of ambition and apathy. After that, if he succeeds, it will be possible to judge him more completely.

MANUEL PARRES and MICHEL DESCOMBEY

Two dancers of the Opéra, Manuel Parres and Michel Descombey, sometimes attempt to create ballets.

Manuel Parres is not as influenced by Lifar as one would have expected. Amongst his works, those I remember are—*Barbara* after a poem by Prévert, *L'Aboyeur* and *El Toro*. Too eclectic and superficial above all, his works show a Parres entirely lacking in sincerity. On the other hand, he is an excellent scene painter.

On excessively ambitious lines, Michel Descombey has created several ballets at least one of which has been seen on B.B.C. Television. *Frères humains*, his principal work, was too pretentious.

DICK SANDERS

The Dutchman Dick Sanders, is without doubt the most ambitious of the young choreographers. A pupil of Kurt Jooss, he came to dancing quite late and only recently learned the mechanics of classical technique under Nora Kiss. A protégé of the latter, Dick Sanders has presented us with a dozen ballets since *Le Prisme* seen almost three years ago in a contest of the Jeunesses musicales de France.

The case of this dancer is extraordinary and merits a detailed examination. It is as well to underline that as a dancer, his extremely forced technique and total incomprehension of his own interpretative powers have not succeeded in killing his very personal charm. Nevertheless, it is as a choreographer that Sanders is worthy of study.

Le Prisme his first ballet was conspicuously that of a pupil of Jooss. It was reminiscent of *Dyithirambus* in particular, but left one to hope for possible talent in this new choreographer.

Later, he danced in the Ballet des Etoiles troupe and Maurice Béjart entrusted him with the task of creating a ballet for Marie Claire Carrié. This was *Recreation*, an almost exact copy of *Interplay*, with the exception of some very comic movements suggested during rehearsals by two of the dancers Maite Souverbie and Michèle Seigneuret.

Directed by his mentor and professor, Sanders has danced with all the young companies of any repute in France. He learnt his art from Béjart, Babilée and Lacotte. Gifted with an extraordinary memory, he created his ballets from recollections of the works of his "masters" and of his favourite models, Robbins and Jooss.

His most outstanding ballet is without doubt *L'Echelle* to music by Turjac, on a theme by Sparembek which was presented by the

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PRIMA BALLERINA

OF THE

SADLER'S WELLS THEATRE BALLET



EARLY DAYS

ANNE HEATON was born on November 19th, 1930, in Rawalpindi, India, but was brought to England within months of her birth and with her parents, settled in Birmingham.

Dancing lessons first started at the age of four because her mother considered that dancing would be beneficial to her health. The first Birmingham school that she remembers is that of Janet Cranmore. No high-flown ideas of emulating Pavlova entered her head in these formative years. To all intents and purposes her first public performances were those of the local ballet circle when she used to perform during Red Cross shows and visits to local war factories. Such shows occupied the dancing years of 9-12.

The first really significant step was taken in 1943 when she went to Coventry to see the Sadler's Wells Ballet which was appearing there. She was not taken with any fixed idea of having an audition as such but her mother intended seeking professional opinion as to whether it was worth encouraging Anne to study dancing seriously. In actual fact it was Miss Joy Newton, an original founder-member of the Vic-Wells Ballet, who agreed to advise Mrs. Heaton, and it was therefore she who with enormous ardour whistled the Sugar Plum Fairy variation from *Casse Noisette* at far too fast a rate whilst Anne gallantly attempted to keep up with the required enchainement.

HERO WORSHIP

She was then permitted to watch the actual performance sitting on a stool in the wings and from such a privileged position she first saw Margot Fonteyn. The ballet was *Les Sylphides* and Fonteyn was partnered by Alexis Rassine. Strangely enough, the moment that most impressed itself on Anne's memory was the fact that as Rassine came off stage after his variation he touched her on the shoulder. When her mother enquired how she had enjoyed the performance all she could say was "He touched me!" No-one loves this story so much as Rassine, who often tells it in Anne's presence. Little were either of them at that time to know that five years later they were to be partners in this self-same ballet and that many were the times Anne was to appear with Fonteyn.

THE AUDITION

The result of the Sugar Plum Fairy variation proved better than Anne or her mother ever expected for Joy Newton recommended her for an audition with Ninette de Valois at the New Theatre, as a result of which she was offered a scholarship at the School.

Her acceptance of the scholarship meant leaving home during the height of the war to come to London under fire to start at the School soon after her 13th birthday. In those days the Boarding School was not in existence and in the first instance she went to a convent in Golders Green for her academic schooling.

Early days were none too happy, for it was the first time she had been away from home and London was not the best of places in which to find oneself during such times. However, the theatre was soon to dispel initial misgivings for she, in company with many other new students, had almost complete run of the place.

She always remembers the atmosphere of the Wells, and even today she still appreciates that sense of "at-homeness" when returning to that theatre.

Her contemporaries included Donald Britton and Michael Boulton, both of whom are back with the Company following periods of time at Covent Garden, and Philip Chatfield and Brian Shaw, now dancing at Covent Garden.

BOMBED OUT

The war touched her but slightly and in actual fact as far as rationing was concerned she was extraordinarily fortunate for, being the only girl amongst seven boys in her digs, she was favoured with all the butter whilst the others made do with margarine. She was, however, bombed out whilst at digs in Clapham Junction when a buzz-bomb hit the neighbour's house, demolishing the major portion of the house in which she and her companions were living. Fortunately, the only slight casualty was the cat which Anne rescued and duly took back to Birmingham, where mother found her sitting on the step, plus cat, minus latch-key, for the family was not expecting her precipitous return. The cat recovered and later repaid the family's hospitality by bestowing seven kittens upon the household.

FIRST PROFESSIONAL ENGAGEMENT

It was in the early part of 1945 that Heaton first appeared on the professional stage as a Page in *The Sleeping Beauty* at the New Theatre and as the Doll in *Coppelia*. This was, of course, the era of the Fonteyn-Helpmann partnership. She well remembers that she and all her fellow Pages, in their eagerness and excitement, would arrive at the theatre a good two hours in advance and be fully ready about an hour and a half before the show. The experience gained through sheer watching was invaluable and she picked up a great deal which was to prove of inestimable worth the following year.

THE THEATRE BALLET IS FORMED

Towards the end of 1945 it was decided to form the Sadler's Wells Theatre Ballet. It was a memorable day when all the students were called to a full class and entered the ballet room at the theatre to see a long line of chairs down the centre faced by a further line of chairs containing everybody who was anybody in the ballet world. An exhaustive selection was made and Anne Heaton found herself amongst those chosen. It was indeed she who, with Sheila Nelson, danced the leading parts in the Sadler's Wells Theatre Ballet's first contribution to its public—the ballet produced for the opera *The Bartered Bride*—on Boxing Day, 1945.

The Theatre Ballet's first complete performance of ballet took place on April 8th, 1946, when they gave *Promenade*, *Assembly Ball*, and *Casse Noisette*, Act III, and Heaton danced important parts in each of these. From the outset it seemed clear that high hopes were entertained of her.

The Company thoroughly enjoyed itself in those early days, for it was composed of very young and equally keen people whose sole preoccupation was dancing. This same spirit is prevalent today and whenever they return to London for their short visits after extensive provincial touring, London audiences never fail to be impressed by such joie de danser.

ANNE BECOMES PRINCIPAL SOLOIST

Heaton continued to learn and dance all the leading rôles of a rapidly expanding repertoire, and created several new ones, including the Lover in *Khadra* by Celia Franca, now Director of the Royal Canadian Ballet.

Ninette de Valois' *Gods Go A-Begging* on June 6th, 1946, was closely followed by Anthony Burke's *Vagabonds* and Andrée Howard's *Mardi Gras* and Heaton was in the forefront of all the notices. It was really no more than her due that, when June Brae left the Company in early 1947 for the higher realms of Covent Garden, Anne Heaton

Above: Anne Heaton at the age of eight. Photo: Walden Hammond.



should become principal soloist. She was still but 16. It is also interesting to recall that amongst those founder-members of the Company were to be found two very active dancers—Kenneth Macmillan and John Cranko—who in present time are fully established as leading choreographers. They recall, with some élan, the first performance of the Theatre Ballet's revival of *Carnaval* (21.5.47) when Heaton danced Columbine, Macmillan was Florestan and Cranko a member of the Valse Noble.

The days were hectic from beginning to end and programmes were tough going for such a small company. Principals had to acclimatise themselves to dancing three lead rôles in an evening. A typical programme that Heaton remembers is that of Ashton's *Valses Nobles et Sentimentales*, *Spectre de la Rose*, the pas de trois from *Le Lac des Cygnes*, and *Vagabonds*.

OVER TO COVENT GARDEN

On October 1st, 1947, Heaton danced her last first night with the Theatre Ballet for after the performance of *Valses Ninette de Valois* suggested to her that she move up to the Sadler's Wells Ballet at Covent Garden.

From the personal and entirely subjective viewpoint it was the last thing she wanted to do, for she had grown up with and in this happy Company and all her friends were with the Theatre Ballet. Even the rigours of touring in 1946 seemed completely insignificant alongside all the other considerations. Fortunately she had enough sense to view the situation from the artistic and objective viewpoint as well, and realising the value of the offer, she accepted.

The transfer was duly effected and Heaton was placed in the corps de ballet—an experience entirely new to her and an experience which she disliked intensely, but one which she was to appreciate after a considerable time. There followed the usual round of walk-on and stand-about parts, as Pages in *Sleeping Beauty*, *Lac des Cygnes*, and so on.

FIRST TRIP ABROAD

Early in 1948, however, she was selected as a member of a small but very important corps de ballet for the first performance of Ashton's *Scènes de Ballet* (11.2.48). Her selection probably resulted from an astonishing success which she enjoyed due to an emergency situation on the morning of a matinée when *Les Sylphides* was down for performance, and Heaton was called upon to dance the lead with John Hart. The same year she took her first trip abroad as a dancer and well may she remember it, for in Paris she lost a considerable sum of money which was never recovered and which caused her much embarrassment.

On the return to England her previous success in *Les Sylphides* was remembered and on several occasions she danced with Alexis Rassiné. Little had she realised as she sat on her stool in the wings at Coventry in 1943 that such a situation would ever arise.

FIRST CREATED ROLE

Soon there followed her first created rôle with the Covent Garden Company—the Mandarin's Wife in Léonide Massine's *Clock Symphony* (25.6.48)—a truly exciting occasion for her. Excitement, however, was to be quickly followed by disappointment for although much of Ashton's new ballet *Cinderella* was worked out upon her, particularly the kitchen scenes, and vague generalisations were uttered about her

dancing the rôle, in the final analysis it never came her way. Other parts, however, did follow in the course of 1949—Julia in *Wedding Bouquet*, Milkmaid in *Façade* and one of the Amours in *Don Juan*.

DANCING IN ANKARA AND ISTANBUL

In the same year and just prior to the first and historic American tour of the Sadler's Wells Ballet she was chosen amongst four or five others, including Michael Somes and Moira Shearer, to represent the Sadler's Wells organization in performances of ballet at Ankara and Istanbul to celebrate the opening of the Turkish school of ballet. She herself danced The Girl's solo in *Rake's Progress*, the Waltz from *Les Sylphides* and the Tarantella from *Boutique Fantasque*.

AMERICAN TOURS

The first American tour of the Sadler's Wells Ballet in 1949 is naturally memorable in general to her as it was to any individual fortunate enough to make the trip and enjoy the terrifying excitement of the first night in New York.

But to Heaton it was the second tour of 1950/51 which is particularly memorable for once again she was called upon in an emergency caused by indisposition amongst the senior ranks. She was required to learn the part of the Betrayed Girl in *Rake's Progress* within the space of four hours for a performance in San Francisco which proved historic, for it was the last performance that Robert Helpmann gave as a permanent member of the Company. Her knee injury of the previous season which had kept her off the stage for some considerable time fortunately did not recur during this exhausting tour.

The ill-winds of others once again favoured Heaton when in 1953 Fonteyn suffered a strained ankle and Moira Shearer was filming. This meant that Heaton danced Lady Dulcinea in *Don Quixote* at very short notice.

PRINCIPAL ROLE

Now engaged as a soloist of some eminence, she received her first accolade in March, 1952, when Andrée Howard cast her as Doll, the principal rôle in her new ballet *A Mirror for Witches*—a wonderful vehicle for Heaton in that it displayed to the full her dramatic talents—talents which were to be tested even more exhaustively in the following year. Prior to this next milestone, however, Heaton was to dance for Fonteyn on one further occasion, for at the end of 1952 whilst at Southampton, Fonteyn contracted diphtheria and was off the stage for some six months. Ashton's *Apparitions* was due for revival and it was Heaton who was chosen to dance the Woman in the Ball Dress in place of Fonteyn. It was an unenviable task and a nerve-racking one but a task entered upon in the true spirit and with considerable and justifiable credit.

SHE SAVES THE DAY

So across the Atlantic again—and the greatest test of all in November, 1953, at Vancouver, brought about by Violetta Elvin's torn ligament sustained in an actual performance of *Homage to the Queen*. Ninette de Valois was away in England and it was Frederick Ashton who approached Heaton in the dressing room and asked her if she considered that she could perform the rôle of Giselle on her

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Photo Above: Anne Heaton is interviewed on C.B.S. Television during the U.S.A. Tour. Los Angeles 1955.



Coppelia Act III.

ANNE HEATON

Photo: Houston Rogers



ANNE HEATON

Theatre Ballet 1945

Created Rôles

The Lover in	<i>Khadra</i>
The Girl in	<i>Mardi Gras</i>
Principal in	<i>Valses Nobles et Sentimentales</i>
Yellow Girl in	<i>Assembly Ball</i>

Other Rôles

Serving Maid in	<i>Gods Go A' Begging</i>
Pas de Trois in	<i>Promenade</i>
Sugar Plum Fairy in	<i>Casse Noisette</i>
All three solos in	<i>Les Sylphides</i>
The Girl in	<i>Spectre de la Rose</i>
The Lover in	<i>Vagabonds</i>
The Bride in	<i>Fête Etrange</i>
Pas de Trois in	<i>Swan Lake</i>
Polka and Milkmaid in	<i>Facade</i>

Theatre Ballet 1956/7

Swan Queen in	<i>Swan Lake Act II</i>
Giselle in	<i>Giselle</i>
Swanilda in	<i>Coppelia</i>
The Bride in	<i>Blood Wedding</i>
The Girl in	<i>House of Birds</i>
Alicia in	<i>Haunted Ballroom</i>
The Girl in	<i>Rake's Progress</i>
Lady in Ball Dress in	<i>Apparitions</i>
Third Dream in	<i>Somnambulism</i>

Covent Garden 1948/1956

Giselle and Peasant Pas de deux in	<i>Giselle</i>
Swanilda in	<i>Coppelia</i>
Miller's Wife in	<i>The Three Cornered Hat</i>
Lykanion in	<i>Daphnis and Chloe</i>
Lady Dulcinea in	<i>Don Quixote</i>
White pas de deux in	<i>Les Patineurs</i>
Mazurka and Valse in	<i>Les Sylphides</i>
Leader of Light in	<i>Dante Sonata</i>
The Young Wife in	<i>Don Juan</i>
Ophelia in	<i>Hamlet</i>
Various fairy variations, Flor- estan, Red Riding Hood	<i>Sleeping Beauty</i>
All character dances, Pas de Six, Pas de Trois, Tarantella	<i>Swan Lake</i>
Can-Can and Tarantella in	<i>Boutique Fantasque</i>
Lady in Ball Dress in	<i>Apparitions</i>
Sorceress in	<i>Rinaldo and Armida</i>
Created Rôles	
Doll Bilby in	<i>Mirror for Witches</i>
Mandarin's Wife in	<i>Clock Symphony</i>
Mlle. Wisteria in	<i>Mme. Chrysanthème</i>
One of original cast in	<i>Ballabile</i>



Photos: this page l-r. (1) With Donald Britton and Michael Boulton in *Valses Nobles et Sentimentales*. (2) *Boutique Fantasque*. (3) *Somnambulism*. Opposite page: (4) *Giselle* (5) *Swan Lake* (6) *Khadra* with John Cranko (7) with John Hart in *Mirror for Witches*.

Photos No (3) *Denis de Marney* (4) *Derek Allen* (5) *Houston Rogers* (6) *Roger Wood*.





MARGOT FONTEYN

Part Two



ARCHITECT OF BALLET TRADITION

MANY are the calls upon the time of this great ballerina, and a great deal of it is devoted to the welfare of the future generation of dancers. Dame Margot was elected President of the Royal Academy of Dancing some three years ago, succeeding Dame Adeline Genée who had been the guiding spirit since its foundation.

Well meaning but ignorant parents and teachers can easily destroy the delicate latent talent of a very young child by over-forcing technique. "And so the aim of our Ballet Education examinations becomes quite clear" said Dame Margot, "the syllabus for these examinations is designed to give a correct, well-placed preparation for ballet training later on. The principal object is to ensure a sound and correct beginning for the child who may one day become a professional, whilst also interesting the many who will never make a career on the stage".

There are, of course, many other aspects which render ballet training in youth an invaluable asset for later life. Awareness and co-ordination of limb movements lead to better deportment, and they are an aid to self-confidence in every situation. Ballet training as an aid to athletics is another new development which has aroused great interest. Three years ago the Royal Academy prepared a syllabus which was taught once a week in certain boy's schools. An improvement soon became noticeable in the games played—the ballet students were quicker in the up-take and in their reactions. Here was quite a new approach which could not fail to appeal to young athletes, and Dame Margot feels that many good male dancers will eventually emerge from this field.

"Our major task in the Royal Academy is of course to help the child who is by now a potential professional dancer," said Dame Margot. "The duty of the Academy, as I see it, is twofold:

1. To preserve the purest traditions of classical ballet.
2. While upholding these traditions, to keep our work abreast of the requirements of contemporary ballet.

"I do not mean that our work should be revised all the time," she continued. "Trends in ballet do change, but very slowly. The Academy work is in line with the standards of contemporary British Ballet companies."

This covers the child's future, but the teacher aspect is, of course, equally important.

"The Teachers' Training Course of the Royal Academy," Dame Margot went on, "is extremely valuable. Over a period of three years it provides a complete resident college course for girls who have perhaps only a limited talent as dancers, but who are genuinely interested in teaching as a career. We believe that it is not sufficient for a teacher to have studied the ballet syllabus and taken her examination in dancing. She must understand the art as a whole and the individual problems of each child's particular physique."

Madame Tamara Karsavina has evolved a most interesting syllabus which forms part of the Royal Academy Teachers Training Course. It is designed expressly to strengthen the technique and also to bring

out strongly the potential artistic interpretation of the students, and Dame Margot paid tribute to the living artistry of Madame Karsavina whose command of dramatic expression on the stage was probably greater than that of any other ballerina in history. Profiting by this stimulus, the student-teachers find ample scope for individual means of expression. The test-lessons given by young would-be teachers are by no means identical, and they are an unmistakable pointer to the student's enthusiasm.

Another branch of the Royal Academy's activity is channelised in the Production Club, which runs courses designed to help young dancers and would-be teachers to understand the art of choreography, and all the *craft* that this involves. John Cranko, one of our most imaginative young choreographers, is extremely interested in the Production Club, and has placed his invaluable services at the disposal of its members with most promising results.

And what is the future in store for students who aspire, not to become ballerinas, but to serve in the more humble rôle of teachers to other aspirants?

"I can only tell you that the girls who graduate from the Royal Academy's three-year Teachers' Course have jobs waiting for them to go straight into. There is always a demand for good young teachers in excess of the supply," said Dame Margot. "These girls face their new careers with the confidence that only a sound technical and cultural background can give."

"You must be kept busy, answering all those letters, apart from anything else," I remarked, glancing at the laden desk.

"I certainly do receive some strange requests," replied Dame Margot with a smile. "Like the letter which came from Wyoming, asking me to try and get a law passed to prevent unqualified teachers from giving instruction and ruining embryo dancers. As if one could possibly *legislate* for such a thing! What they really need in Wyoming and many other places is something like the Royal Academy of Dancing."

Text by ELISABETHE CORATHIEL

Dame Margot's work for the children however goes on in many ways. It is not always easy to squeeze yet one more engagement into such a busy life, but she will always find time to visit the less fortunate. One such visit was to the Home for Crippled Children in Johannesburg, where her presence gave much joy to many girls, and boys, as our picture above shows.

In the photograph on the opposite page Dame Margot had just opened a new secondary school for Girls at East Putney, and is seen talking to some of the girls after the ceremony.

Next month: Part 3: Dame Margot Fonteyn de Arias, Ambassador of Panama.

Anne Heaton

Continued from page 10

following night. She had far less than 24 hours to rehearse, but everyone rallied round and helped her all they could. After intensive rehearsal in the morning and afternoon she had an equally intensive massage and then two hours' complete rest. The curtain then rose on Heaton's first *Giselle*, danced with Alexis Rassine. The critics acclaimed her performance as "amazing" and "a distinctive triumph." Ninette de Valois heard of it in England and immediately cabled her congratulations and Sol Hurok was equally grateful and appreciative and it is something which the impresario has never forgotten since, for Heaton literally "saved the day."

OFFICIAL RECOGNITION

Back at home later in the year she danced her first *Tricorne* for Beryl Grey and ever after regularly performed the ballet whilst she remained with the Covent Garden Company. Official recognition was accorded her work in 1955 when at Covent Garden she was given Press nights for her performances of *Giselle* with John Field and *Coppelia* with David Blair. She had certainly earned her status as a principal soloist. Her last created rôle for the Sadler's Wells Ballet proved to be Mlle. Wisteria in Ashton's *Madame Chrysanthème*, for it was time for a major move.

BACK TO THE THEATRE BALLET

In January, 1956, the Sadler's Wells Theatre Ballet was considerably reorganized under the resident directorship of John Field and it was Dame Ninette de Valois who asked Anne Heaton if she would like to return to that Company, this time as prima ballerina.

She accepted this formidable challenge and joined the Company on the New Year provincial tour. Before she had time for nostalgia, fate stepped in again for Sara Neil twisted her ankle and on the 16th February at Norwich, Anne Heaton found herself dancing in a matinée of *Coppelia* without any previous rehearsal with the Company as a whole. Nothing new to her really!

She quickly learnt and danced all the leading rôles of the Theatre Ballet's repertoire and has concluded her first London season. Her notices and her audiences quite clearly indicated that she proved worthy of her accolade, but this meant no degree of relaxation for her—in fact just the very reverse, for standards must always be raised.

Her first international date quickly ensued and in company with two members of the original Theatre Ballet—Donald Britton and Michael Boulton—she danced in two special performances which the Company gave at the International Festival of Granada.

DISAPPOINTMENT

After a short holiday she started intensive rehearsal for the full-length *Giselle* to be given its first performance at the International Festival at Santander in mid-August, but injury prevented her from dancing at this Festival. Two days prior to the opening night she went over on her left ankle whilst practising a simple arabesque and found herself on the floor in considerable pain. At first a fracture was suspected but X-rays proved it to be a serious sprain. And so for the first important time in her career it was she who had to stand down, and accordingly Nerina and Rassine went out to Spain for the opening night of the new *Giselle*. A very smart, but very disconsolate prima ballerina sat in the audience on that occasion.

It was a considerable time before she could dance again for every occasion on which she attempted unsupported centre work caused further swelling. But on October 4th, she returned to duty in a performance at Leeds in *Lac des Cygnes*.

PRIMA BALLERINA

At the beginning of this year the newly-styled Royal Ballet (formerly Sadler's Wells Theatre Ballet) performed at the Shakespeare Memorial Theatre at Stratford-on-Avon—an important date for an important revival, Frederick Ashton's *Apparitions*. This revival acknowledged the return of a ballet to its home repertoire, so to speak, for *Apparitions* was originally mounted at the Sadler's Wells Theatre in 1936 and only transferred to Covent Garden in 1949. It is interesting to note that amongst that first night cast on February 17th, 1949, were Anne Heaton as a Lady of Fashion and John Field as a Dandy. Secondly, the revival meant that Heaton danced the rôle in her own right as a prima ballerina and not as a substitute. John Field partnered her as the Poet.

Now further provincial touring awaits the Company, immediately followed by a Continental tour including Barcelona, Zurich and Holland. Immediately on returning to England the Company will open its London season at the Sadler's Wells Theatre.

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A talk with
Margaret Dale
B.B.C.
Television
Producer



I THINK many people still tend to confuse film and television", said Margaret Dale, who has been responsible for so many memorable evenings of dancing on B.B.C. Television programmes since she left the Sadler's Wells Ballet to join the British Broadcasting Corporation two years ago. Among her most outstanding successes have been the televising of The Bolshoi Ballet and that of the fascinating Polish Company, which drew vast audiences to the Stoll Theatre earlier in the year.

"It is too complicated to explain all the details of television technique in a short general interview", she went on, "but the first thing to remember is that the camera is electronic and that everything you see is happening at that moment. A television producer prepares a camera script in much the same way as a film producer, with one important difference—a television producer uses several (usually four) cameras all the time and edits, not in a cutting room—but actually during the transmission—by cutting from one camera to another. This basic difference has its effect on many things, for instance, lighting. You can imagine the problems that the lighting engineer faces in television, because he lights for four cameras operating simultaneously. This is quite different to lighting technique as used in films, where every scene can be carefully lit from the point of view of the only camera".

The viewer's enjoyment of ballet on the television screen can be affected by the size of the screen, but the great distinction, when you compare it to a stage performance, is that one is seen "in-the-round", while the other is two dimensional.

"Although I aim to make the viewer less conscious of the two dimensional limitation I find that I am still learning the various ways to do this", Miss Dale continued.

"Admitting that, up to the present, the television screen is still a less-than-perfect means of gaining an acquaintance with ballet, do you think television ballet performances are likely to put off people who are not already captivated by it?" she was asked.

"On the contrary", Miss Dale replied. "Fan mail shows a steady increase in the popularity of ballet with all kinds of people, living in areas all over Great Britain, including some who have seen ballet for the first time on television.

"Roughly speaking I try to do two things. There are great companies and established masterpieces, and occasions when these should be presented on the screen as faithfully as possible, with all their conventions and with the décor with which they are accustomed. Sometimes, of course, we do have to adjust things for cameras, but the adjusting must be accomplished so deftly that the result is a faithful reproduction of what goes on in the actual Theatre. Secondly, I

think that there are works, and occasions when such works are suitable to adaptation for television. Adaptation usually means condensing, but it doesn't necessarily mean that any essential quality is lost. I hope also to exploit the medium, and there are many novel possibilities electronically.

"Ideally in any ballet one aims to make every single shot mean something, and in this respect a great deal depends upon the co-operation of the dancer. Dancers who ignore the special requirements of television technique have only themselves to blame if the results are less good than they expected. But they should be able to expect considerable help and advice on this count from the producer.

"In production, one has, of course, to suit one's method of approach to the character of the ballet. Where the basic quality is fluidity of movement, the aim must be to keep the camera work flowing smoothly; where, on the other hand, the telling power of the work lies in shocks and surprises, one can concentrate on dramatic angles, unusual shots; but the great thing is to keep everything in the right key. You cannot lay down any hard-and-fast rules for long shots, close-ups and so on; it depends entirely upon the mood, the theme, and the type of the work in question and it is, of course, the producer's own individual approach to the work which sets the key-note of the whole production".

Miss Margaret Dale was born at Newcastle-on-Tyne, and her teacher was Miss Nellie Potts. In 1937 she came to London with a scholarship for Sadler's Wells, and within two weeks of arrival was already appearing at the 'Wells' in the corps de ballet. Her general education continued under a private teacher specially engaged for the young students and she completed her ballet training while already engaged in practical work. She followed the company in all its vicissitudes throughout the war, and then went with it to Covent Garden, dancing solo parts (though she modestly disclaims ever becoming a prima ballerina). She went three times with the company to America, and accompanied it on all its continental tours to Italy, Scandinavia, Holland, Belgium, France, Czechoslovakia, Poland, Austria, Germany and Portugal.

Margaret Dale (right) and Madame Mira Ziminska-Sygietyńska Director of the Mazowsze Polish State Dance Company (left) in the Control Gallery, Riverside 1, during Camera Rehearsal.



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New Recordings

Reviewed By
BEDFORD CROWLE

THE SEASONS (Glazounov). Paris Conservatoire Orchestra (Wolff). Decca LXT5240.

It is a fitting proof of Ashton's genius that *Birthday Offering* which was created simply as une pièce d'occasion, has become a very popular ballet of the Royal Ballet's repertoire. It has a dignity and a grandeur which are two qualities that are sadly lacking in so many modern ballets, with the result they pass out of the repertoire almost before they have time to get into it. Ashton used both Winter and Summer of Glazounov's work, which is very well performed—an excellent record on all counts.

The Nutcracker (Tchaikovsky). Minneapolis S.O. (Dorati). Mercury MRL2508-9.

I wholeheartedly welcome the return of these two records, which give us the complete score of this delightful ballet. This new issue has eradicated my previous criticisms of the recording, so I do urge you to get these discs. Of all Tchaikovsky's ballet music, this is possibly the most rewarding—the suite only touches on it. Perhaps one of these days Covent Garden will stage it really sumptuously with Fonteyn as the ballerina. Remembering that she started her astronomical career as one of the Snowflakes, what a thrill it would be!

LONDON BALLET MONTH (Continued from page 5)

The trick is a double one; it needs not only dancers who understand the nature of these Russian archetypes (and, further, the nature of unsophisticated humans anywhere) but who command also a sense of timing, of rhythmic co-ordination with the music, of using the body's weight in a new way, of forgetting both that they are English and that they have been ballet trained. Without intending the comparison in any way meanly, this is an occasion on which it must be said that, lacking dancers of Slav blood, this ballet can only be brought to full life by dancers thinking and feeling themselves into a close copy of Slavs—which isn't impossible. It requires in the background a training method which uses some of the ideas worked out by those who, for fifty years, have experimented to find how the body can be made expressive by means other than those systematised in ballet training methods for the past fifteen years. As even the most orthodox ballet systems everywhere will, in the next twenty years, begin to embody the ideas of plasticity and energy-impulse investigated by Laban, Jooss, Graham, Humphrey *et al.* English Ballet might well give a lead by bringing into its schools teachers capable of teaching the use of *all* the body's energy—a trick which Ballet, for all its miracle working with the human body, hasn't yet got round to.

CHOREOGRAPHY IN FRANCE (Continued from page 8)

Ballets 56. This ballet wove a Pirandellian plot round the original theme of the author; the story of a crime of passion told to the audience by the three protagonists of the drama. This gave the choreographer a chance to prove his versatility by showing the factual and psychological differences of the three stories. Of this extremely rich material, Sanders has made a ballet in the expressionist style which is the one to which he is most sensitive. Neglecting the human side of his story he makes his dancers speak the same choreographic language, omitting to give to each account the personality of the character. The psychology of his characters is thus overlooked and is confused with that of the dancer—a far cry from the original.

As a result there is a monotonous impression which deprives the subject of the strange interest it possessed.

Dick Sanders certainly does not lack talent, but alas, his assurance is far in advance of his knowledge. He is too prolific and too pushed on by those who have taken it upon themselves to make him well-known and who thus prejudice his development. Too ambitious to become famous rather than great he runs the risk of seeing himself spoiled without his personality maturing.

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SWAN LAKE (Tchaikovsky). N.B.C. Symphony Orchestra (Stokowski). HMV. ALP1443.

Stokowski has his own and usually rather wayward ideas on the question of interpretation, and you will buy this disc if you like Stokowski but certainly not otherwise. The recording is good though my copy has some slight surface noise. I must warn newcomers to ballet that the sleeve notes are somewhat out-of-date and no matter how much they might enjoy it, Rothbart does not appear in a black tutu at Covent Garden! Is *Swan Lake* fated? The notes to Irving's excellent record were mediocrity itself. When about to play this enchanted music, is it interesting to be told that a family Bible is a handy size for throwing at people's heads! Fortunately this is not HMV's usual standard.

VIOLIN SONATAS No. 5 AND 6 (Beethoven). Heifetz (violin) and Bay (piano). HMV. ALP1424.

Company at the Manor was one of Jooss' slighter ballets but, to me, one of his most engaging. There were so many masterly little touches, while the drive in the coach, to the third movement of the fifth sonata, was perfect. Of course Heifetz' playing is also perfect, but surely he is inclined to rush it and thereby lose some of the beauty, particularly in the first movement? His interpretation of the sixth is all that you could wish for.

MEDIUM PLAYS.

The following are transfers from 12 inch Decca discs and most successful they are. Undoubtedly value for money as each work receives a very good performance. Firstly Brahms' Haydn Variations, LW5269, choreographed by Alonso for her first ballet, *Ensago Sinfonico*. Then Gulda's beautiful playing of Suite Bergamasque by Debussy, LW5278, would be an inspiration to anyone. Massine and Skibine both used it for their ballets, *Burgomask* and *L'Ange Gris*, for the de Cuevas Company. Finally, Divertissement, LW5282, Ibert's Incidental Music from the *Italian Straw Hat*—some of the wittiest music I have heard for a long time. Ruth Page took advantage of this in her *Impromptu au Bois*.

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BALLET CLUBS

CLUB NEWS

GLASGOW

During February the Glasgow Ballet Club gave its first performance of ballet to the public. The programme consisted of the Pas de Trois from *Swan Lake*, the Spanish dance from *Raymonde*, *Nocturne* (a solo by one of the senior dancers) and excerpts from *Les Sylphides*. The programme was very well received by a large audience, and was produced by ballet master Michael Facer, who also took part. He is a former member of the de Basil Company. This performance took place in the Kent Hall, but in view of its success the Club has become a little more ambitious and decided to book the Citizen's Theatre for another show in June this year.

The dancers in the photograph are Michael Facer and Ann MacDonald, who is only fifteen years of age. Photo by George Outram.



VIENNA (continued from page 7)

depth, embraced first the vineyards in the valley and, gradually rising to the great snow covered peaks in the distance, revealed the horizon many miles away. Georges Wakhewitsch the scenic artist, has achieved here an extremely individual expression of his ideas, quite startling, yet entirely within the framework of the story. His costumes, also, in light soft colours (powder blue and pink many of them) gave a completely fresh mood to the scene, thus affording an excellent contrast to Act 2.

Giselle was danced by Erika Zlocha, and anyone better suited to this rôle it would be hard to imagine. From the very beginning Giselle's delicate constitution was stressed, whereby it was harmful for her to dance too much. This was well brought out by her mother—Trude Klotz—who conveyed the warnings convincingly. So often this very necessary preparation is glossed over or dispensed with, so that, psychologically, the story becomes improbable. Zlocha's dancing is so good that one almost forgets it because of her emotional appeal.

Richard Adama, as Albrecht, persisted in acting and looking too much like a Prince despite his slight disguise; Giselle could scarcely have believed that this incredibly elegant young man was what he made himself out to be—a peasant. But from the moment when the Prince is denounced for what he is, Adama acted well, and his grief at the death of Giselle was extremely touching.

Erwin Pokorny as Hilarion should have made the character stronger; he smacked too much of the simple village yokel. But his make-up, with no beard and straight long hair, quite contrary to tradition, was excellent, and consistent with XV century types.

The pas de deux divertissement was danced by Dietlinde Klemisch and Paul Vondrak with great brilliance. Klemisch, who is only 17 years old, performed a series of relevés en arrière with quite amazing precision and steadiness.

After the really inspired decor of Act 1, that of Act 2 was very disappointing, indeed, unless I am much mistaken, the same set as for *Sylphides* was used, with the addition of an enormous tomb (very ugly) and a large tree at the back. I feel, however, that probably reasons of economy prevented the use of a set comparable to that of Act 1, and that this will be remedied later.

Lucia Bräuer made an imposing Queen of the Wilis, and her subjects, with their sinister head-dresses and glittering tarletans, were by no means just pretty girls dancing in the moonlight, but a group of baleful spirits, as Gautier intended. Erika Zlocha's warmth and tenderness, and her terrible anxiety on Albrecht's behalf, were a wonderful foil to these icy figures, whose very immobility makes them the more terrifying. Richard Adama, too, played up magnificently, and his gradual exhaustion was most poignantly conveyed.

It was a pity that the church bell was not heard, heralding the dawn, because without this the necessary change of mood is scarcely marked, and the disappearance of the Wilis is unexplained. On the other hand, for the first time I can remember, Giselle's return to the grave was most convincingly and beautifully achieved by means of a trap door. It seemed as though Albrecht laid her down and she then sank slowly out of sight.

Gordon Hamilton presented the ballet in a fresh reading of Coralli's choreography; and Benislav Klobucar conducted all three ballets with sympathy and understanding.

ROBERT PATERSON

THE MIDLANDS By David Benn

This heavily industrial, grey and decidedly smoky area is possibly one of the most densely populated parts of England outside London. Yet ballet activity is limited merely to a few isolated cities.

Burton-on-Trent Ballet Club, which presented some items at the last *Evening of Ballet* in 1955, has been practically in abeyance for the last two years. But Mrs. Lake tells me that now pressure of work in her own school is easing up considerably a new show is in preparation. If there is any sign of interest in lectures and similar activities Mrs. Lake and her husband will be pleased to organise these. Perhaps interested readers would contact Mrs. Lake at 11, Balmoral Road, Burton-on-Trent.

At Stoke-on-Trent Peter Brinson is lecturing fortnightly on Tuesdays (details from the Education Committee). Perhaps this will bring together enough people interested in ballet to warrant the formation of a ballet club here. I certainly hope so.

Under the guidance of Miss Nevin, Nottingham Ballet Club continues to flourish. I had the pleasure of visiting this club on March 27th and I would urge any possible speakers not to hesitate in offering Miss Nevin their services. They can be assured of a very warm welcome.

Before the visit of Ballet Rambert this club unofficially assisted the staff of Nottingham's Theatre Royal in any number of ways. This extra publicity on a personal basis can help any touring company enormously and I hope other clubs will follow their example. The English temperament is such that we would rather be insulted outright than be told to mind our own business. But this is the local ballet club's business and visiting companies would do well to enlist their help.

The Janet Cranmore Ballet Club in Birmingham opened their new theatre on April 2nd. Madame Legat performed the ceremony and the first show was then presented to an invited audience.

When one considers that all the dancers have achieved their present standard in their spare time one grasps something of the incredible amount of work which has gone into this venture. All of them have, without exception, the superb carriage of the head, arms and shoulders which the Legat system seems to bring out. True some of them have some rather irritating mannerisms on stage but there is little doubt that time and Miss Cranmore will eventually eradicate these.

Miss Cranmore's choreography shows not only a remarkable versatility but a complete understanding of her dancers' abilities. *Off with the Hunt*, the second item in the programme danced to an arrangement of the familiar "John Peel", gave the younger dancers a good opportunity to shine. Jill Willington gave a sparkling performance as the Huntsman, proving herself to be a gifted young dancer and I am thankful, at a time when so much talent is being killed by incompetent teachers, that her career is in the skilled hands of Miss Cranmore.

Their greatest difficulty seems to be that they have only one male dancer. Denis Greaves has acquired a little of the *grand manner* and his *Classical Pas de Deux*, if not outstanding in any way, was enjoyable. But, very wisely, Miss Cranmore has not overworked him (an object lesson to some other clubs).

(Continued at foot of next page)

THE ROYAL ACADEMY OF DANCING

WHERE BRITISH BALLET'S IDEALS ARE BORN

EVEN among the most ardent ballet fans, there are many who have only a loose acquaintance with Britain's most important ballet institution because its work, being solid rather than sensational, tends to be taken for granted.

What exactly is the Royal Academy of Dancing, and what are its functions?

Briefly, it is the youngest of the four great Academies which represent the interpretative arts in this country. The oldest is, of course, the Royal Academy of Art, followed by the Royal Academy of Music and that of Dramatic Art. While the Royal Academy of Dancing in no way competes with established schools of Ballet, it does provide reward, or scholarship, classes—taken by the most famous professional exponents—and also special training courses for teachers. In addition it draws up, and constantly revises, the standard syllabus on which all class work for its own official examinations is based. Thus it can be said to set the target for British Ballet, not only in this country but also in the many overseas territories now linked with it—and at the same time to lay down the lines of action by which that target can be attained.

When the organisation was founded in 1920 (under the original title of "Association of Operatic Dancing of Great Britain") Adeline Genée was elected its first President, and from the vast resources of her international background, not only as the most popular prima ballerina then living but also as an accomplished diplomat, she was able to steer the project towards a goal which to many must have seemed over-ambitious. Long before Lilian Baylis gave the young Ninette de Valois her big chance at Sadler's Wells, Adeline Genée's aim was no less than to create a National Ballet for this country, and to secure for the Association the kudos of a Royal Charter. Thanks to the kindly interest of the late Queen Mary, these untiring efforts succeeded, and in 1936 the Great Seal was affixed to the charter which permitted the Association to change its name to "Royal Academy of Dancing."

A few figures will demonstrate the vast strides made by the organisation. In 1920 the art of dancing in this country had sunk to its lowest ebb; but already in 1924, 1,867 candidates were able to take the Association's examinations, and some of the graduates have since risen to eminence in the ballet world. Four years later the entrants had jumped to 4,128; and at present some 55,000 children throughout the world take the Academy's examinations annually.

Dame Adeline Genée continued to preside over the activities of the Academy until 1954, when she retired, and the Prima Ballerina Assoluta of Covent Garden was elected in her stead. It was an admirable choice, for Dame Margot soon demonstrated that she

THE MIDLANDS (Continued from previous page)

The part of the Sculptor in her one narrative ballet *The Sculptor's Dream*, based on the expressionist theme of a sculptor whose statue is invested with Life by the Devil who, nevertheless, forgets to give her a soul, was danced by Shirley Gordon. Although she didn't quite pull it off and her *pas de deux* with the Fiancée looked what it was, that is two girls dancing together, her performance in this and other ballets revealed a stage presence well above her years (she is nineteen) and a keen dramatic and musical sensitivity which more than compensated for a number of minor technical faults, the most glaring of which was some rather ragged pointwork. What lovely hands this girl has and how beautifully she uses them! As she progresses, for she has only been dancing for five years, she should prove an even greater asset to this club.

Miss Cranmore seems to have a special flair for comedy. *Those were the Days* to an arrangement of "Daisy, Daisy, give me your answer do" showed what the Edwardian Music Hall item must have been in its heyday. Hats off to Stella Bennet and Audrey Warren for a delightful performance. *All at Sea* a comic ballet in sailor suits convinces me of two things. First that slapstick, tastefully presented, can be hilariously funny and artistic, and secondly that Sullivan's joyous overture to the "Pirates of Penzance" can be used for ballet.

Of Miss Cranmore's *Malaguena* I feel I ought to say something. It would be absurd to compare this to the renderings we have seen by visiting Spanish companies, but I have certainly seen worse in night clubs in small Spanish towns.

"Janet" said Madame Legat at the end of the show, "is not only a great artist but a great pioneer".

Readers to whom Birmingham is accessible need never be starved of ballet and I strongly recommend them to join this club. Doubtless the best is yet to come. Miss Cranmore has gathered around herself a company of sensitive young dancers. What wouldn't I give to write a ballet for them!

intended to be no mere figurehead. Particularly alive to every new trend, she feels the visit of the Bolshoi Ballet to this country last year may have more far-reaching effects than many people realise.

"It is clear that the Russians devote meticulous care and a great deal of time to every detail," she says. "Along the particular path which they have chosen, all their energies are concentrated on perfection. Our more hard-pressed companies, with fewer dancers, more performances and a larger output of new productions cannot yet afford the luxuries of time and rehearsal enjoyed by the company with limitless reserves for recruitment and two hundred years of tradition behind it. But we are determined and eager to catch up, and whatever happens in the world of professional ballet must be reflected in the training".

The greatly increased popularity of the art is enticing more and more students to take it up; and from the many emerge a few who will qualify to train as professional dancers. But with the larger numbers available the standard must necessarily become higher, and the raised standard will involve greater specialisation—a slower and more thorough schedule of training.

Three branches of dancing—amateur, professional and teaching—are covered by the Royal Academy's work. The amateur branch is of course the largest, but, as Dame Margot says, "we are all amateurs when we start." The utmost stress is therefore laid on an early start, and the Academy's grade work is called "Ballet in Education" because it is designed to provide a link between ballet and general education for children who take ballet perhaps once a week while still undergoing their normal schooling. The importance of General Education classes attached to ballet schools—on the lines developed by various State Ballet Schools—cannot be too strongly emphasised; but where it is not possible for children to take advantage of these, the Academy can often assist by means of scholarships.

There are ten Scholarship centres at which potential ballet-career aspirants can show their quality: Birmingham, Bristol, Bromley, Cardiff, Edinburgh, Leeds, London, Manchester, Newcastle-on-Tyne and Nottingham, so the whole of Great Britain is pretty well covered, and no child of talent can complain of being neglected. When experts at local examinations discover an outstanding young dancer, they put her (or his) name forward. The parents, the dance teacher, and the head of the child's school are then notified, and if all agree, arrangements are made for the candidate to have a special audition at the Royal Academy in London with an orthopaedic surgeon in attendance to certify fitness. Should this test produce the desired result, the Academy can, if need be, recommend the child for a Scholarship to the local authorities, with whom its opinion carries weight. If the scholarship is granted, arrangements can even be made for the child's accommodation and board, in the event of this being necessary.

The Royal Academy is the only school in the world giving once-a-week classes from which potential professionals—not necessarily stage stars, but also future teachers—can emerge.

Teachers are in many ways the real key to the future. Upon their qualification depends not only the safety of the young pupils who pass through their hands, but also the development of talent from which future stars may be recruited. Above all, with them lies the all-important responsibility for restraint, the realisation that talent, no matter how promising, must never be forced. Teacher-training courses are among the Academy's most vital functions—it is the recognised University for dance teachers—and in helping to lay down principles for these and other schedules of training the President finds the widest scope for her experience and ideals.

Photographs on opposite page L-R

STUDY. Work is prepared at the long table in the Conference Room, Fairfield Lodge, where Committee meetings are held.

TRAINING: Classes for athletes are held in the evening at Fairfield Lodge, under the instruction of Mr. Hardy.

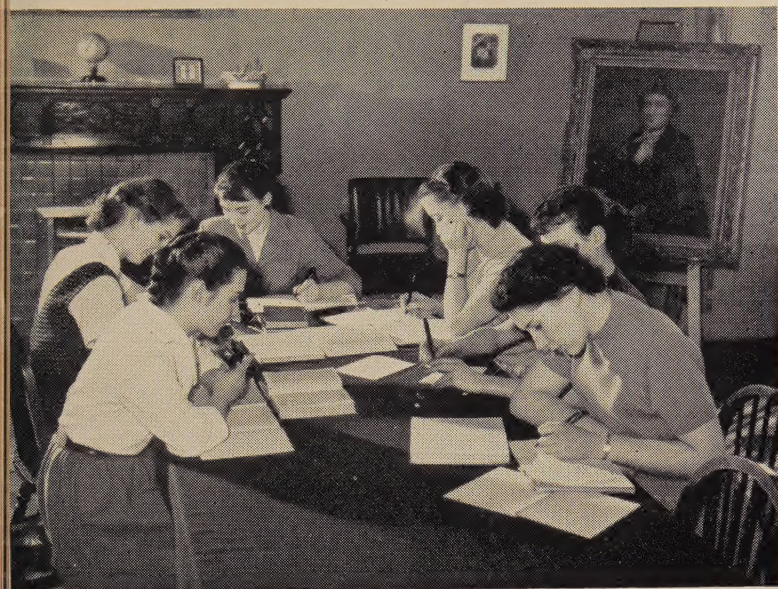
DANCE PATTERNS: A class, with Mrs. Jacques, in national and historical dances, learned and analysed so that they may later be used and adapted by the student in her teaching work.

SCHOLARS' CLASS: 5th Year, under Miss Pamela May. The training is for the professional stage.

LUNCH-TIME in the Dining Room at Fairfield Lodge with the Warden, Mrs. Stott.

RELAXATION before afternoon classes. These students are taking the Teachers' Course. At present there are three students from overseas.

All photographs in this feature are by Ballet Today Photographer F. W. Farley.



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